

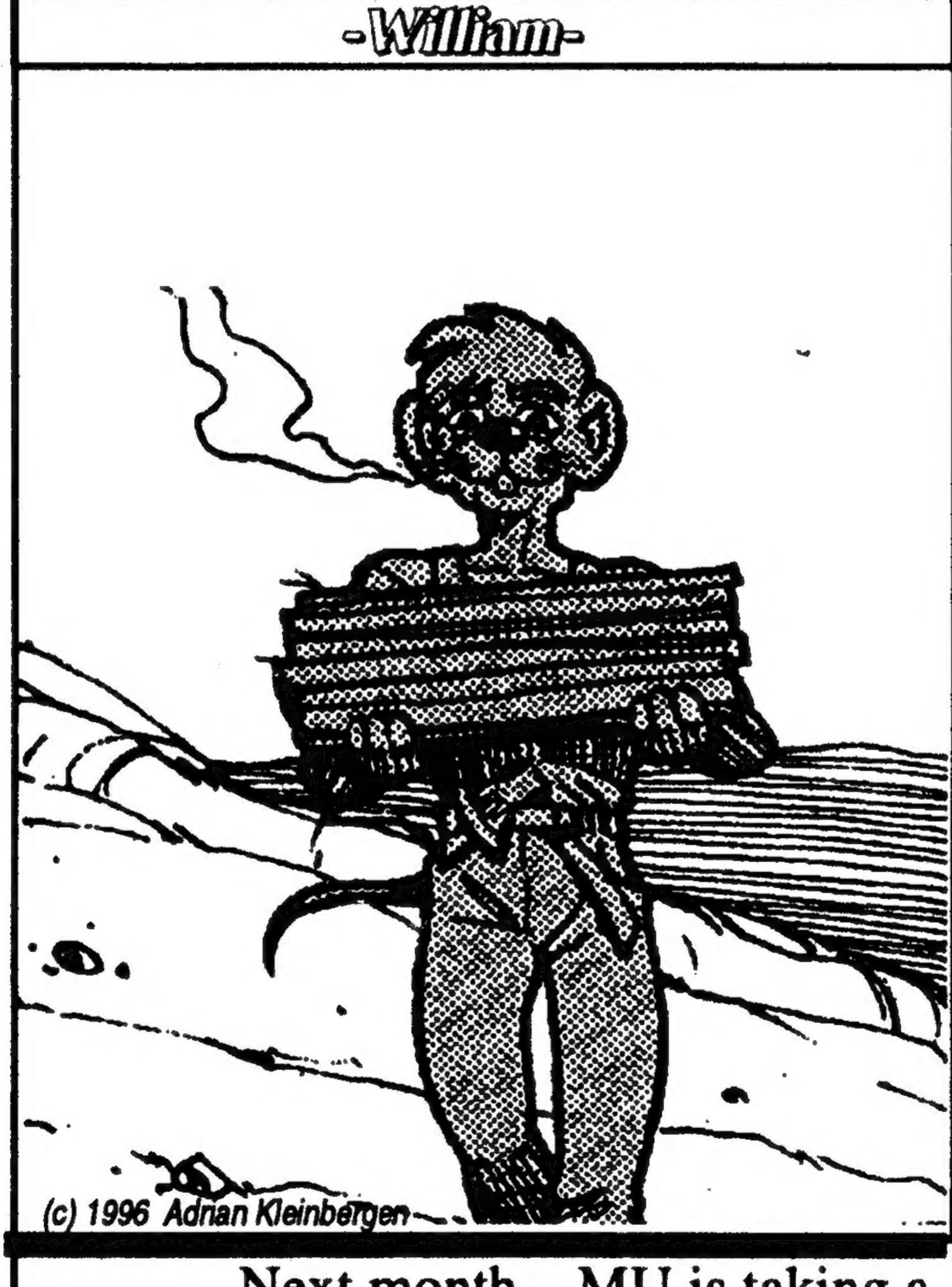
Published by MU PRESS, 4-D Roosevelt Way NE. Seattle. Adrian Kieinbergen: "Robert & Katrina Shock Treatment ©1996 Kris Kreutzman: "Zonie" @1991 Michael-Scot McMurry, "Freetall" ©1996 Mark Stanley, Hader & the Colonel Bath Day @1996 Donna Barr 'Problems With Anthropomorphism, Part II* C1996 Klartan Arnorsson. Tabasco® is a registered trademark & servicemark, exclusively of McIlhenny Co, Avery Island, LA 70513; All rights reserved. Mo material herein may be copied or reproduced in any manner whatsoever without prior consent of the creator (excepting purposes of review). This is a work of fiction. Any similarity between names, characters, and/or persons herein and any persons living or dead is purely coincidental. "Nothing wrong with hassenteffer that a little Tabasco® MU PUB #296



In just two months!

Frontiers by Adrian Kleinbergen concludes; only one returns, and the survivor faces the consequences!

And Jay Shell returns with a short adventure of Sheffield, the Horsethief! Plus, more Zonie and Robert & Katrina!



Next month... MU is taking a break. (I need the sleep!!) But don't worry... we're just gearing up for the summer!

All right... everybody who didn't see **Balto**, raise your hands!! ...sha-a-ame on you!

Furious pencil skritching can be heard in the distance... can it be that Will Faust is busy at drawing the next issue of **Rhudiprrt**? Could be...!

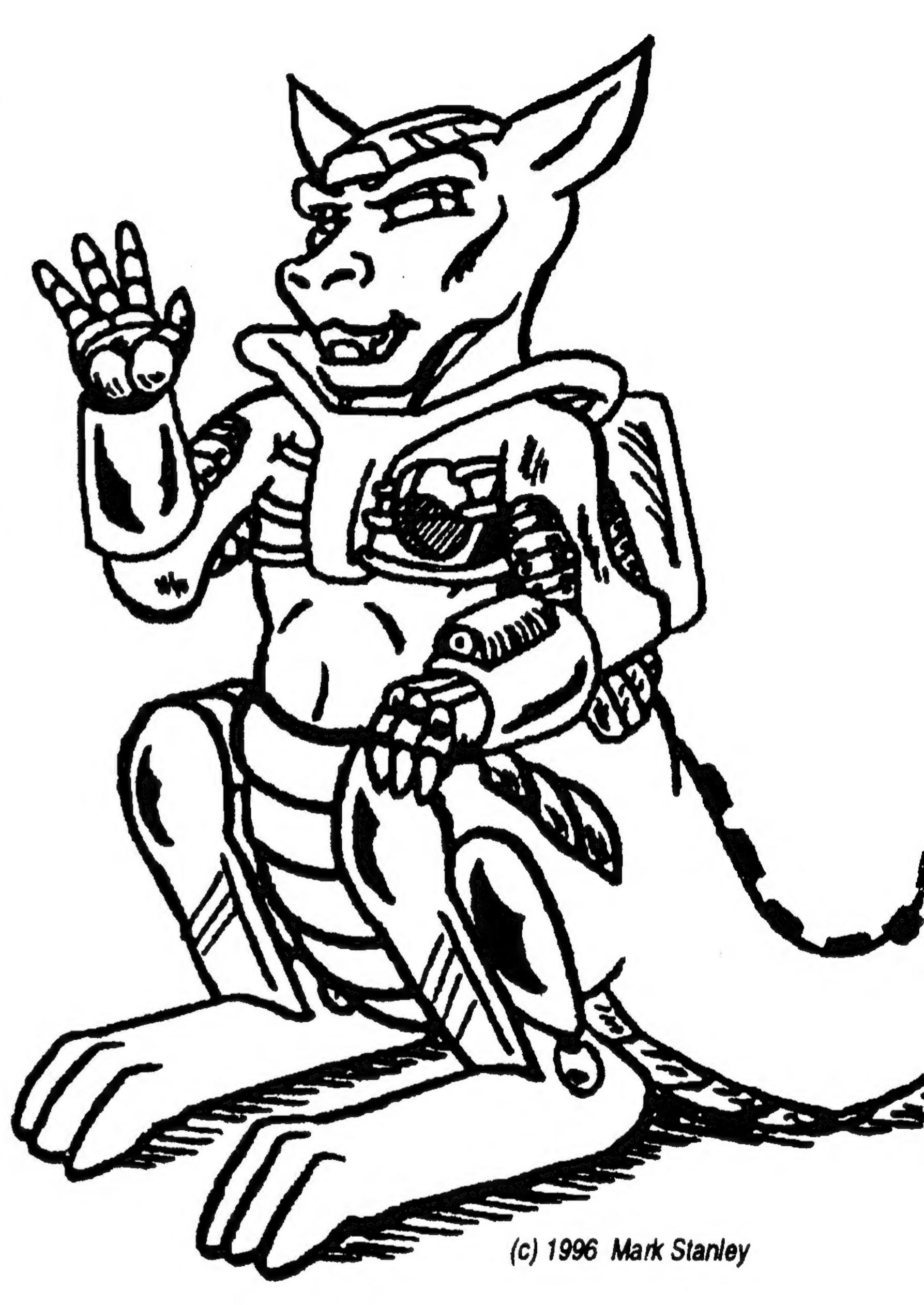
The Monkey Prince will be making a return visit in just a few issues.

Still On Sale!

Rhudiprrt Collection - The first six issues of Rhudiprrt, Prince of Fur are compiled in this single album. By Dwight Decker & Teri Wood; cover by Frank Kelly Freas

Little Paw - The first collection of Terrie Smith's pin-ups and art. You must be at least 18 in order to buy it!! By Terrie Smith

Tales of Beatrix Farmer - She's young! She's invulnerable! She's a bunny! And she's getting mighty bored... Well, that's what happend when you don't get tired and you're not even pleasantly affected by outside stimulus. What to do? By Steve Gallacci and Taral Wayne.



If you hear the patter of little feet... then it must mean that it's almost time for the Mad Raccoons to come out of hibernation!! Time to start hoarding those dimes and nickels!!

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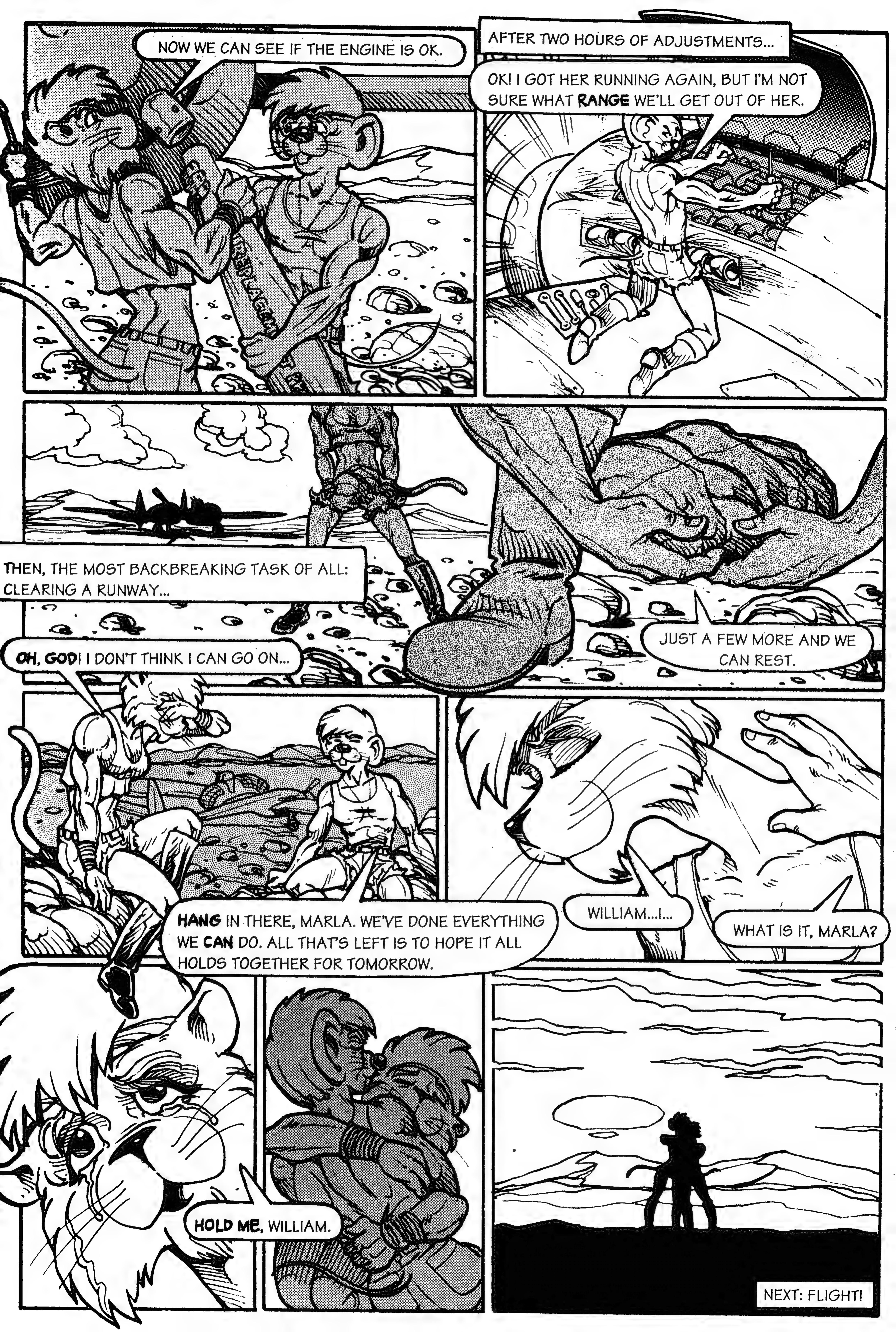


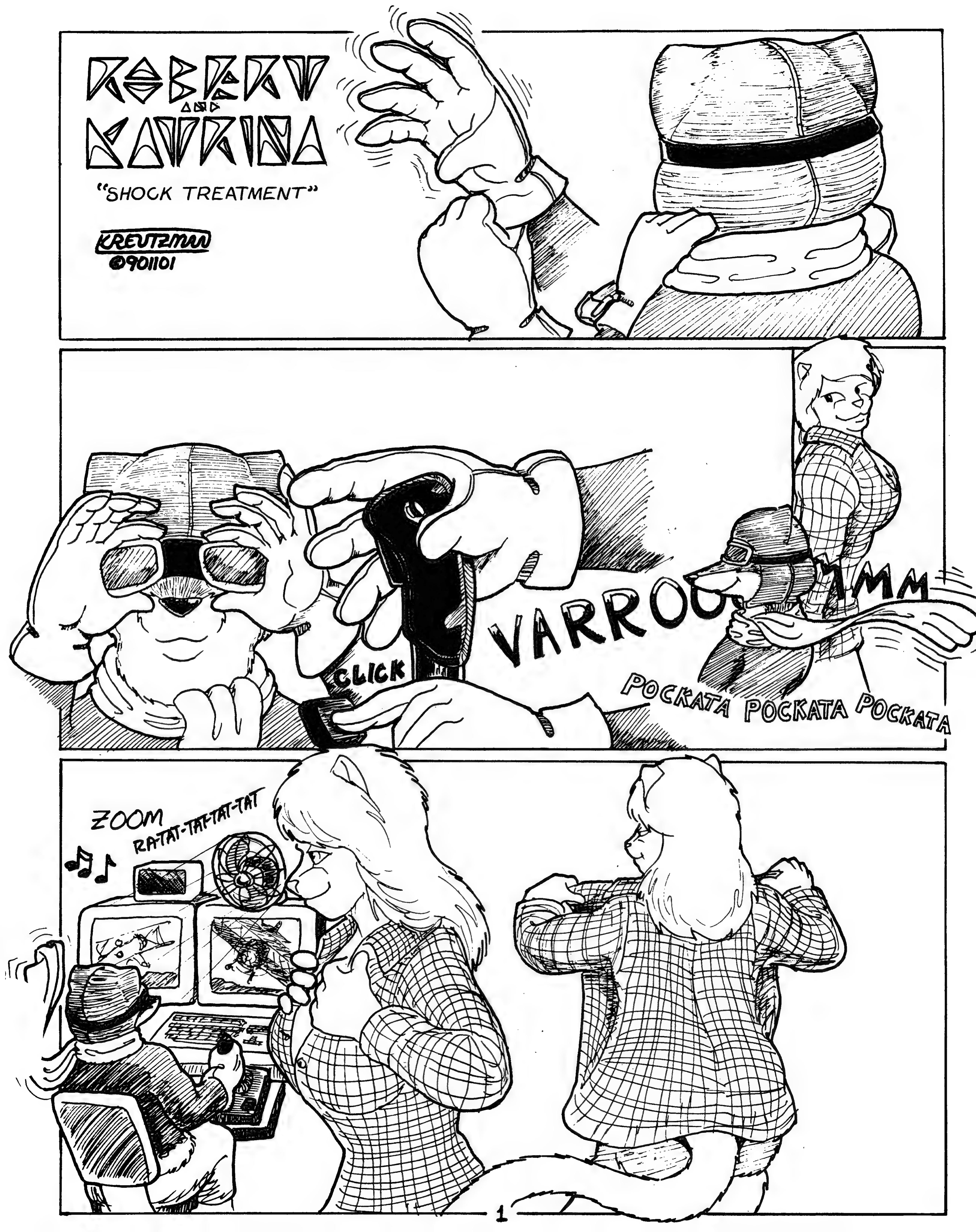


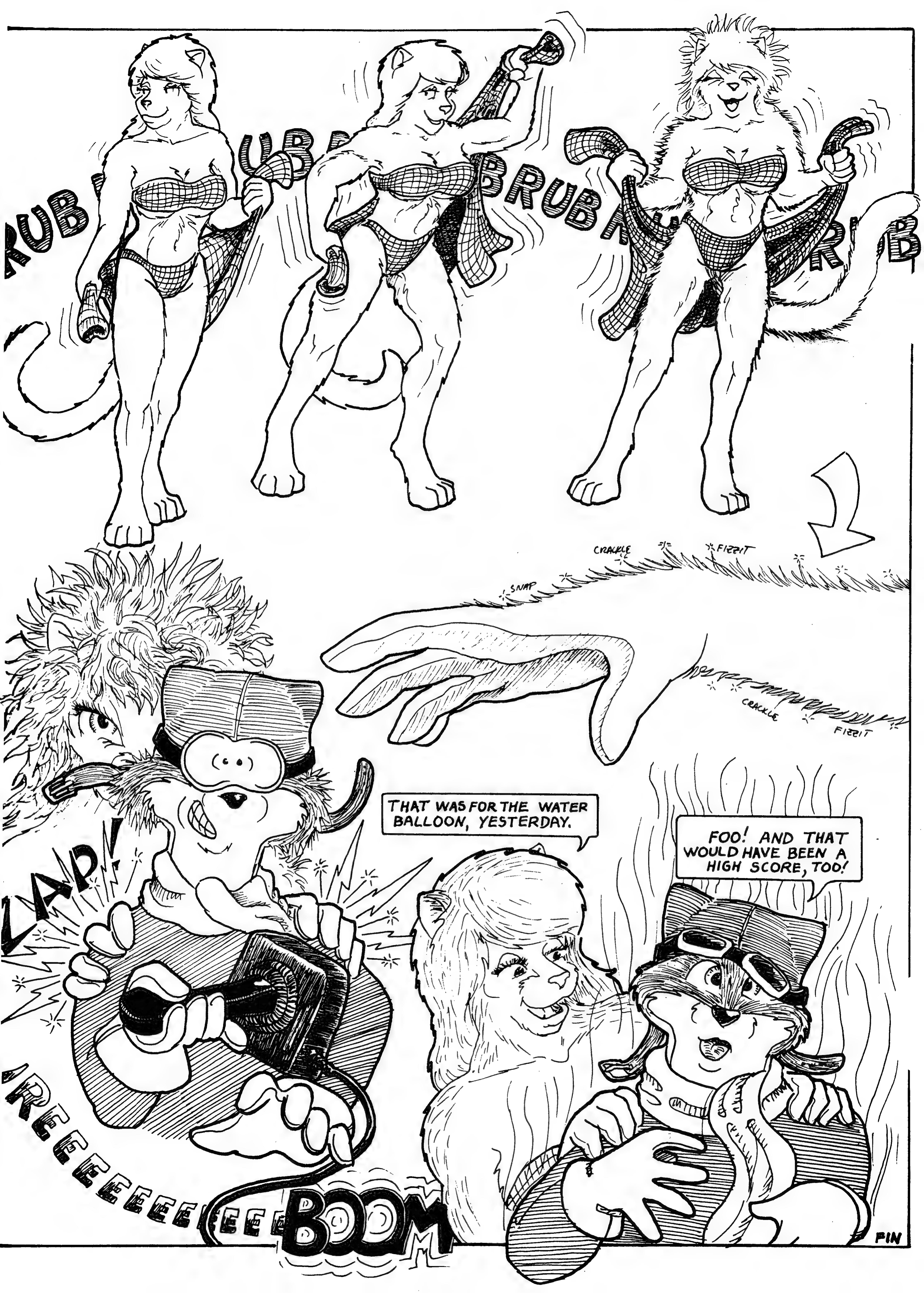




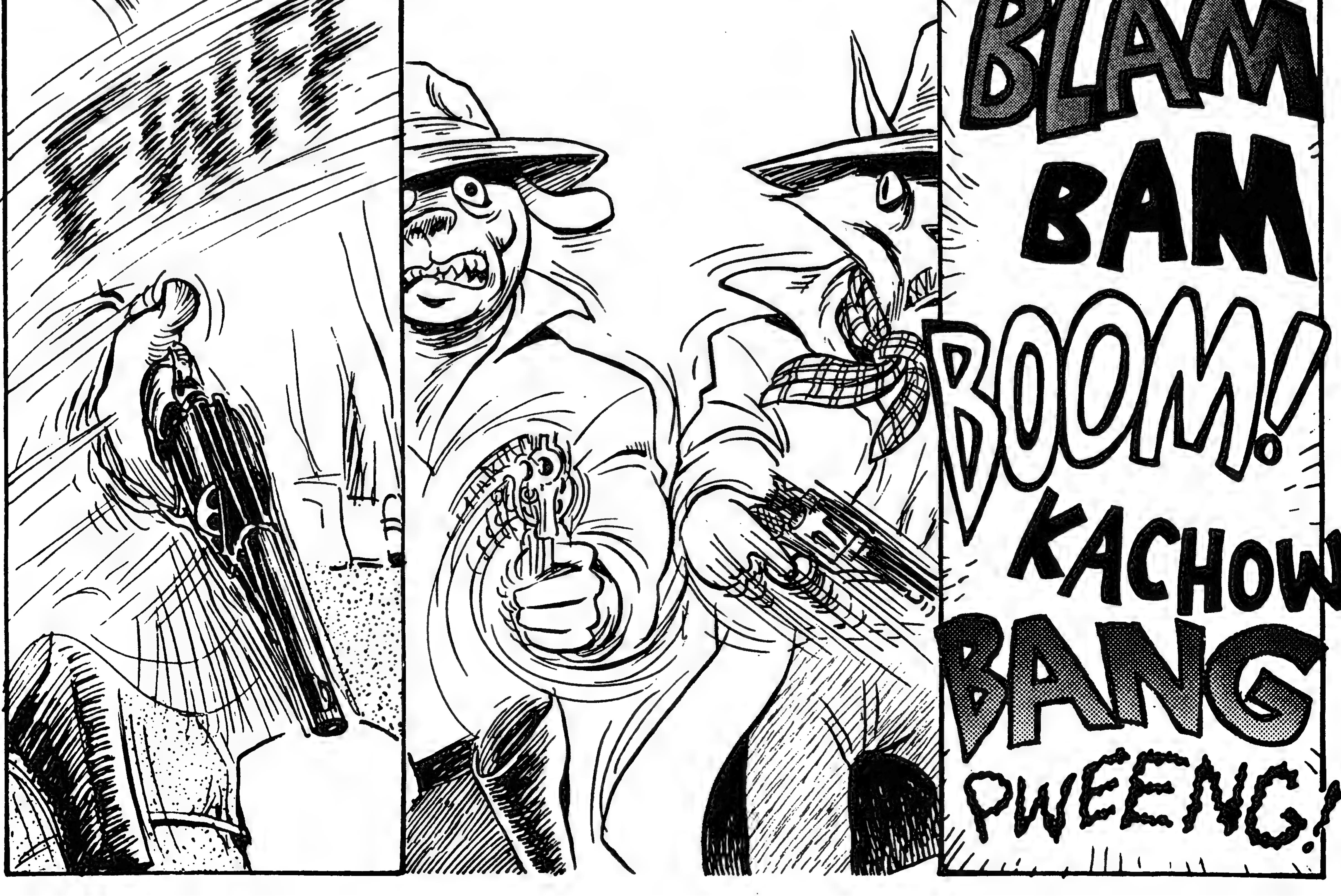


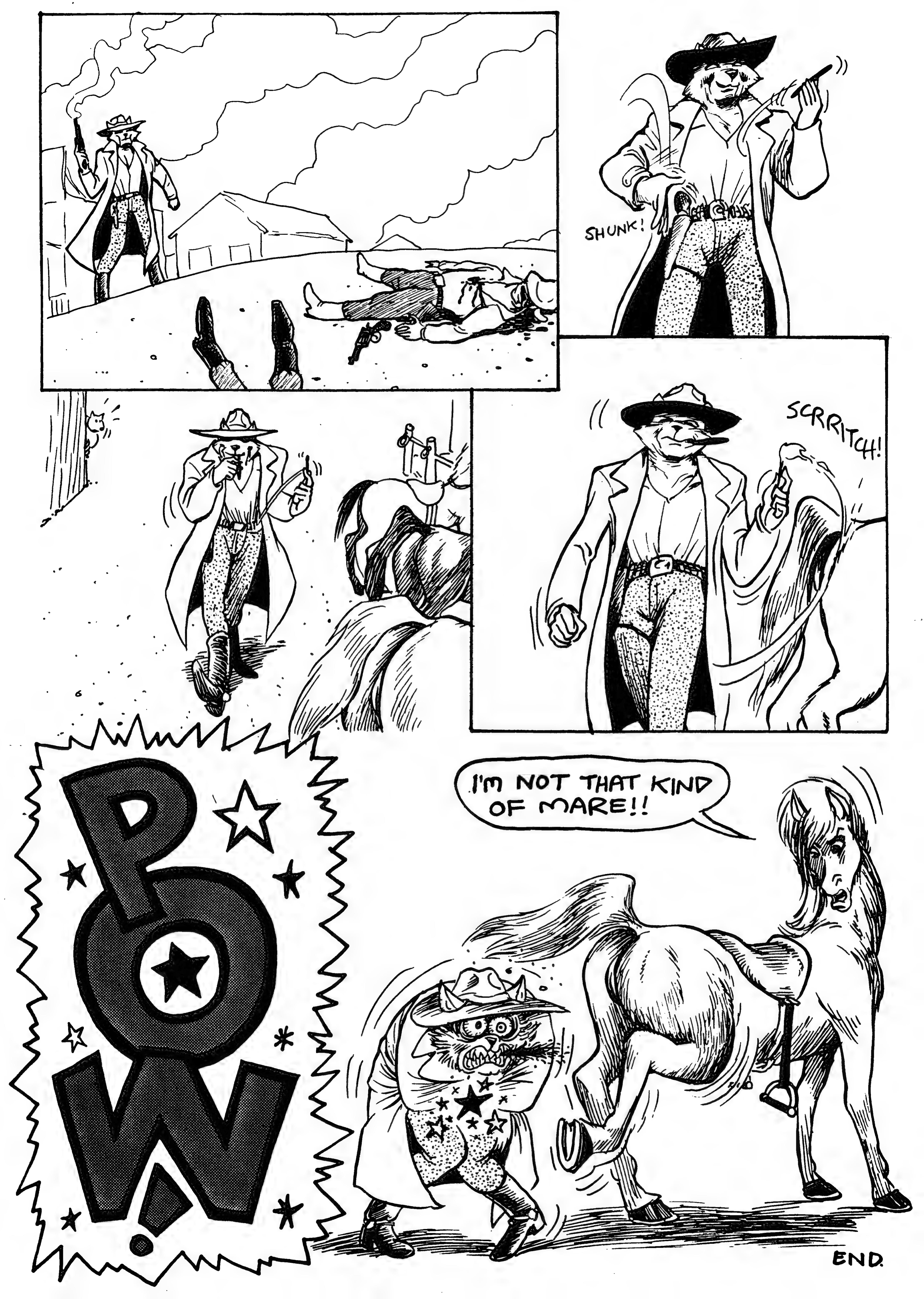




















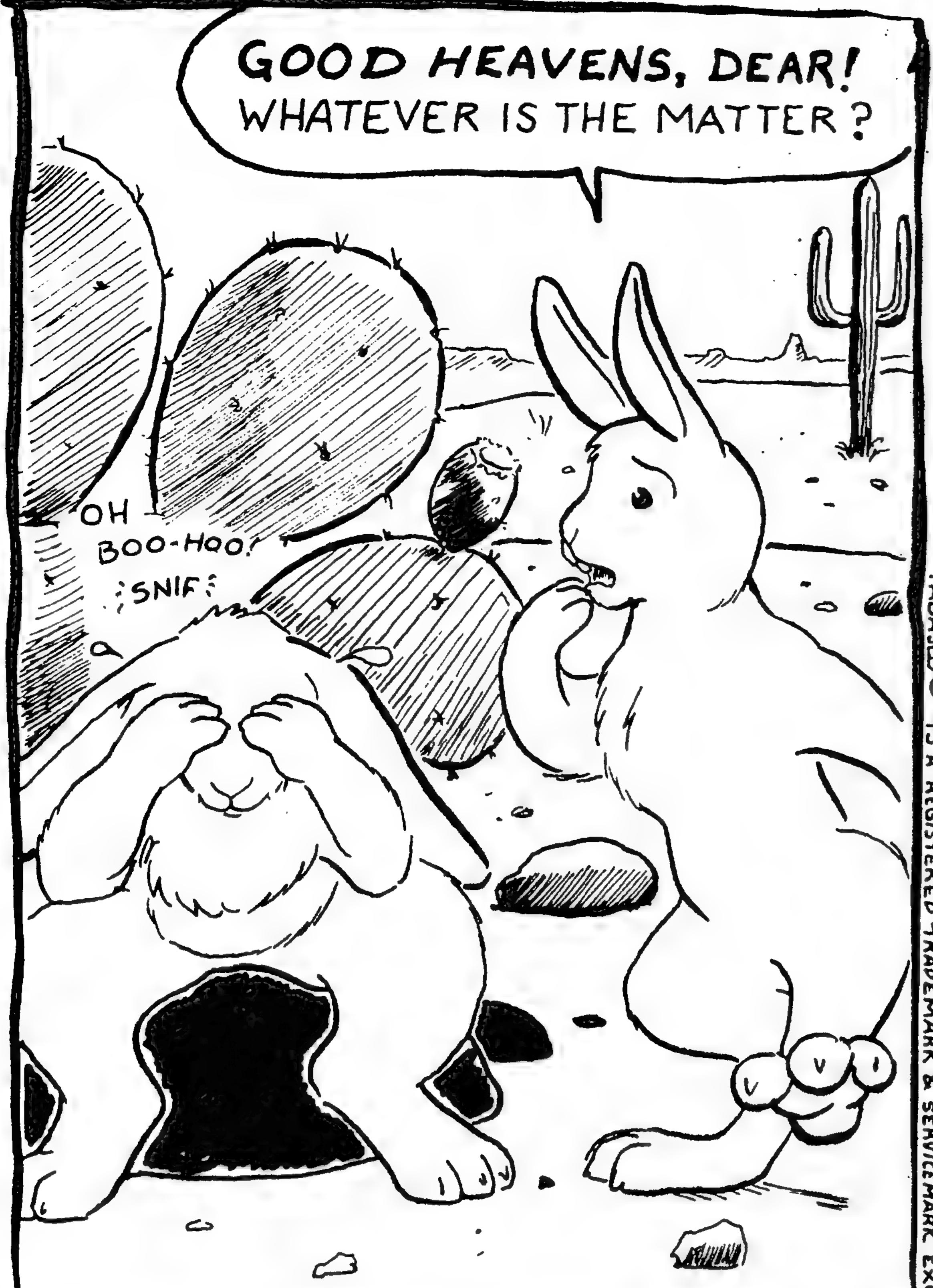


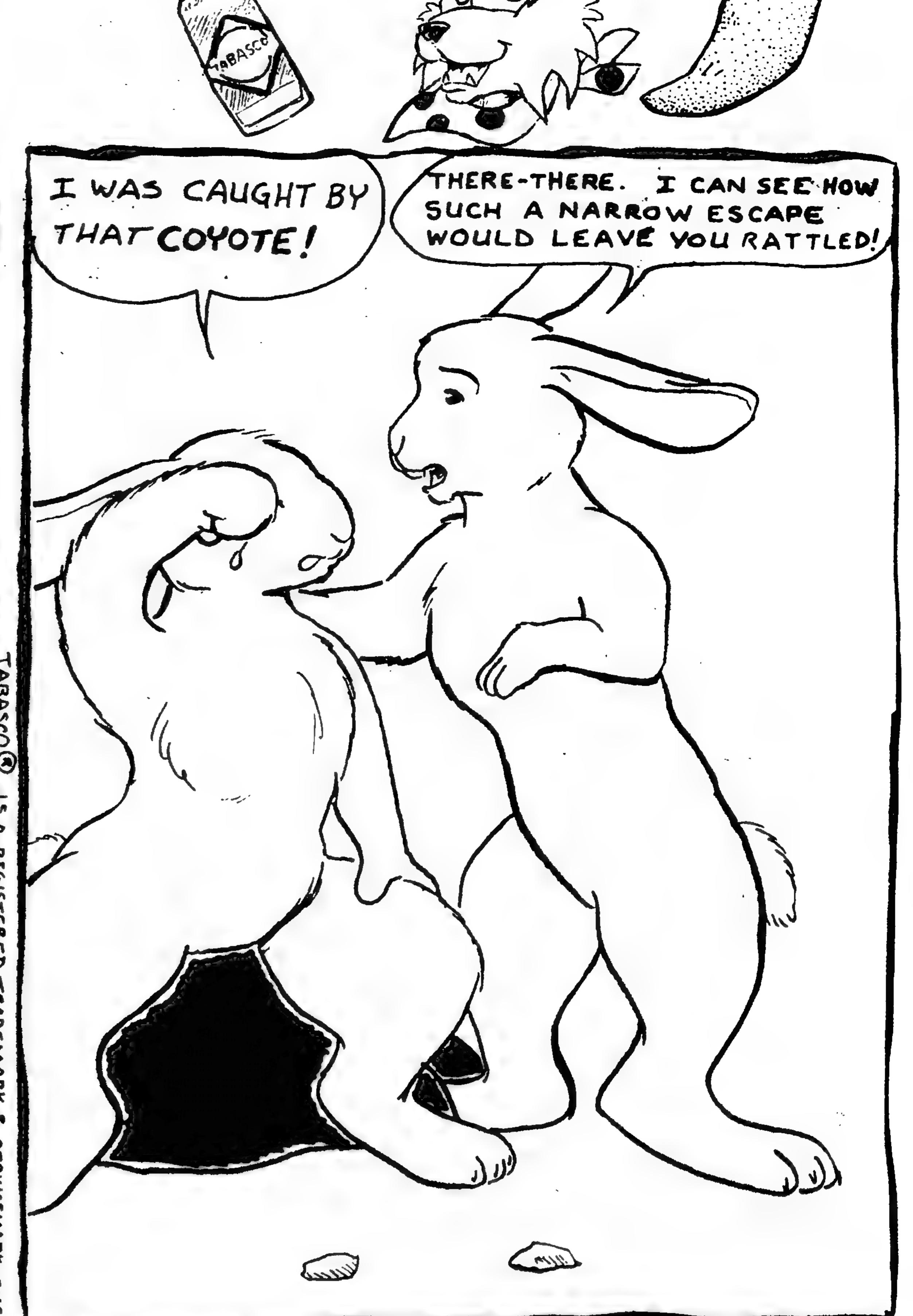




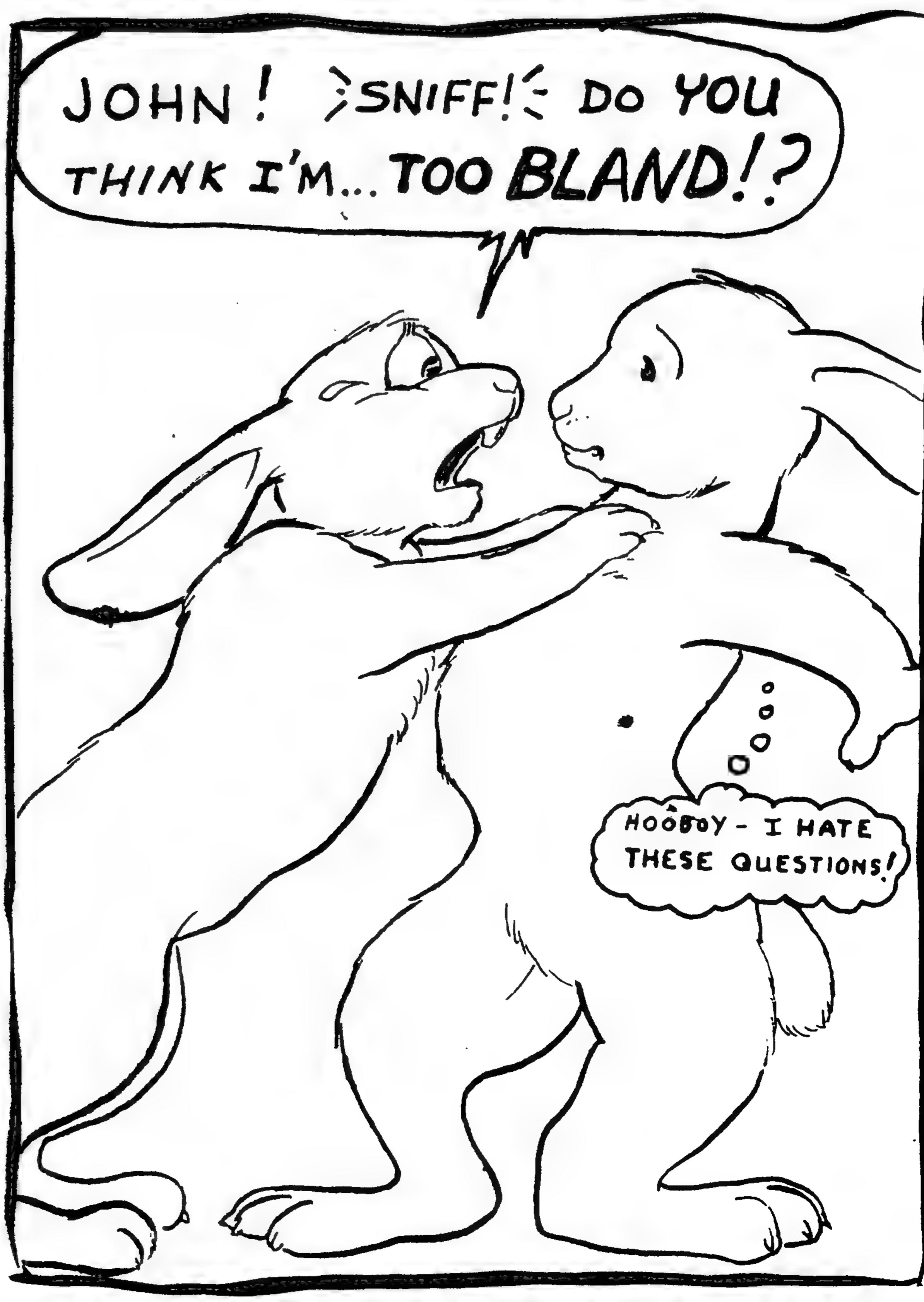


BY
MICHAEL SCOT
MCMURRY

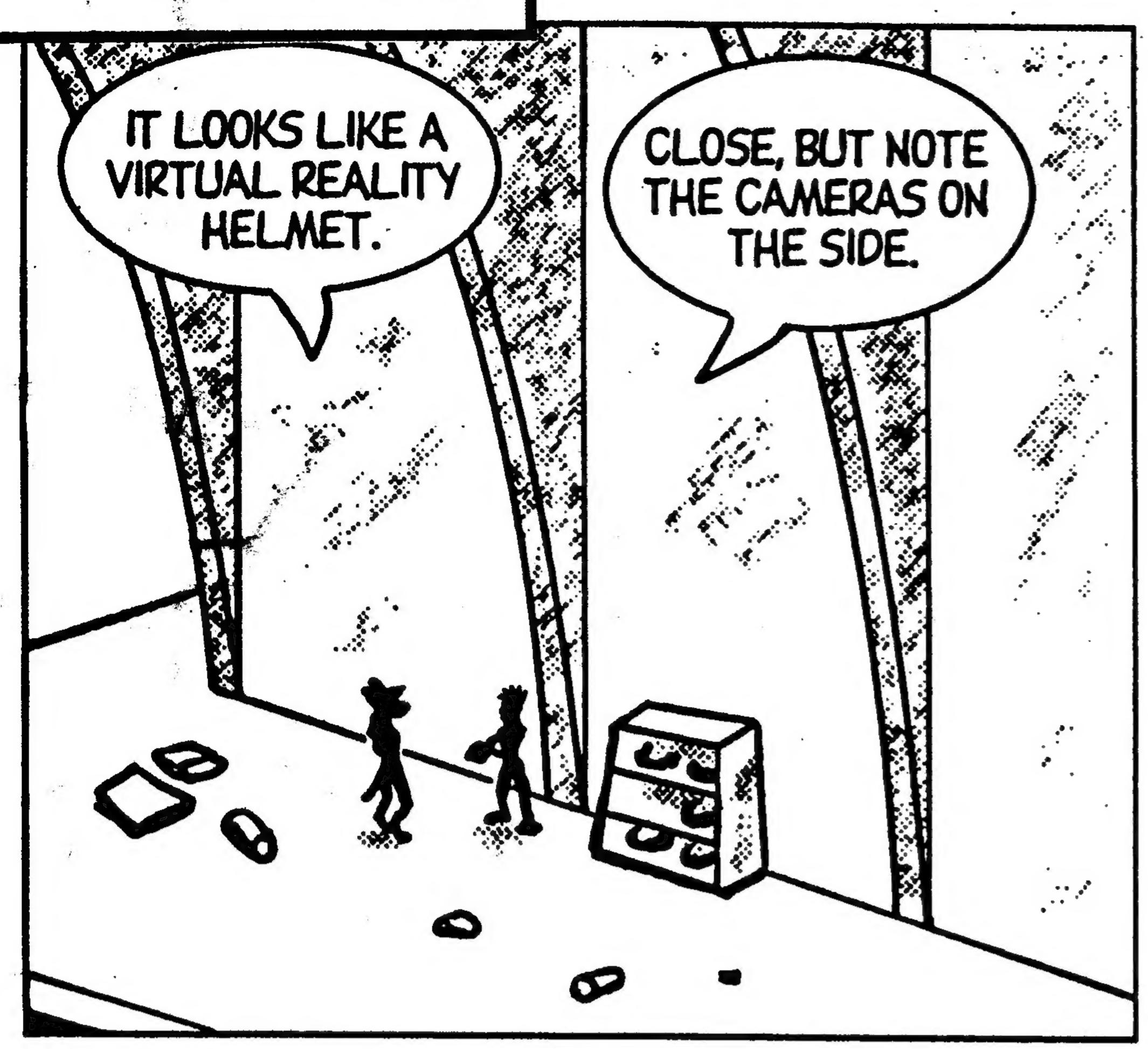






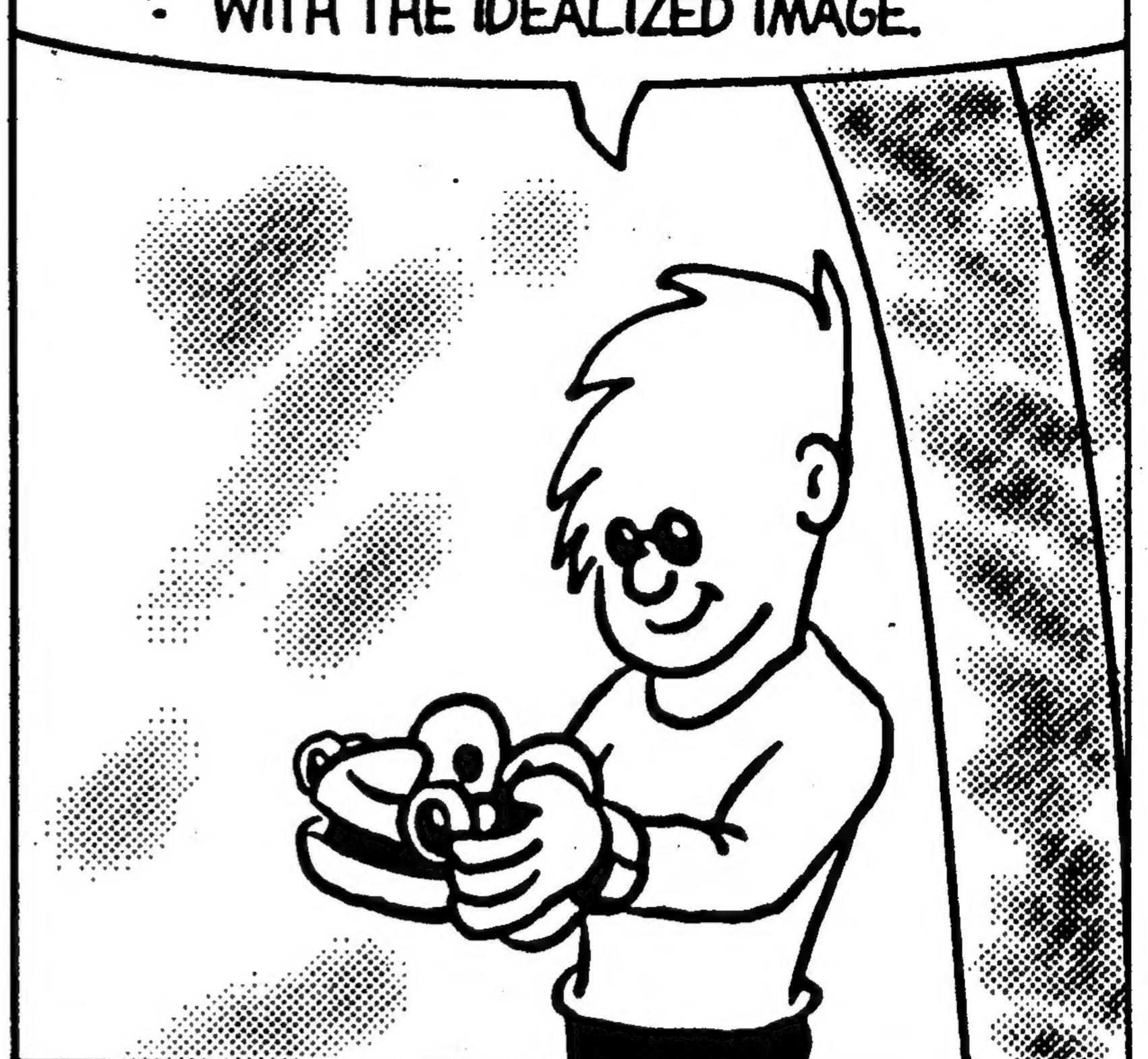


FREFRLL



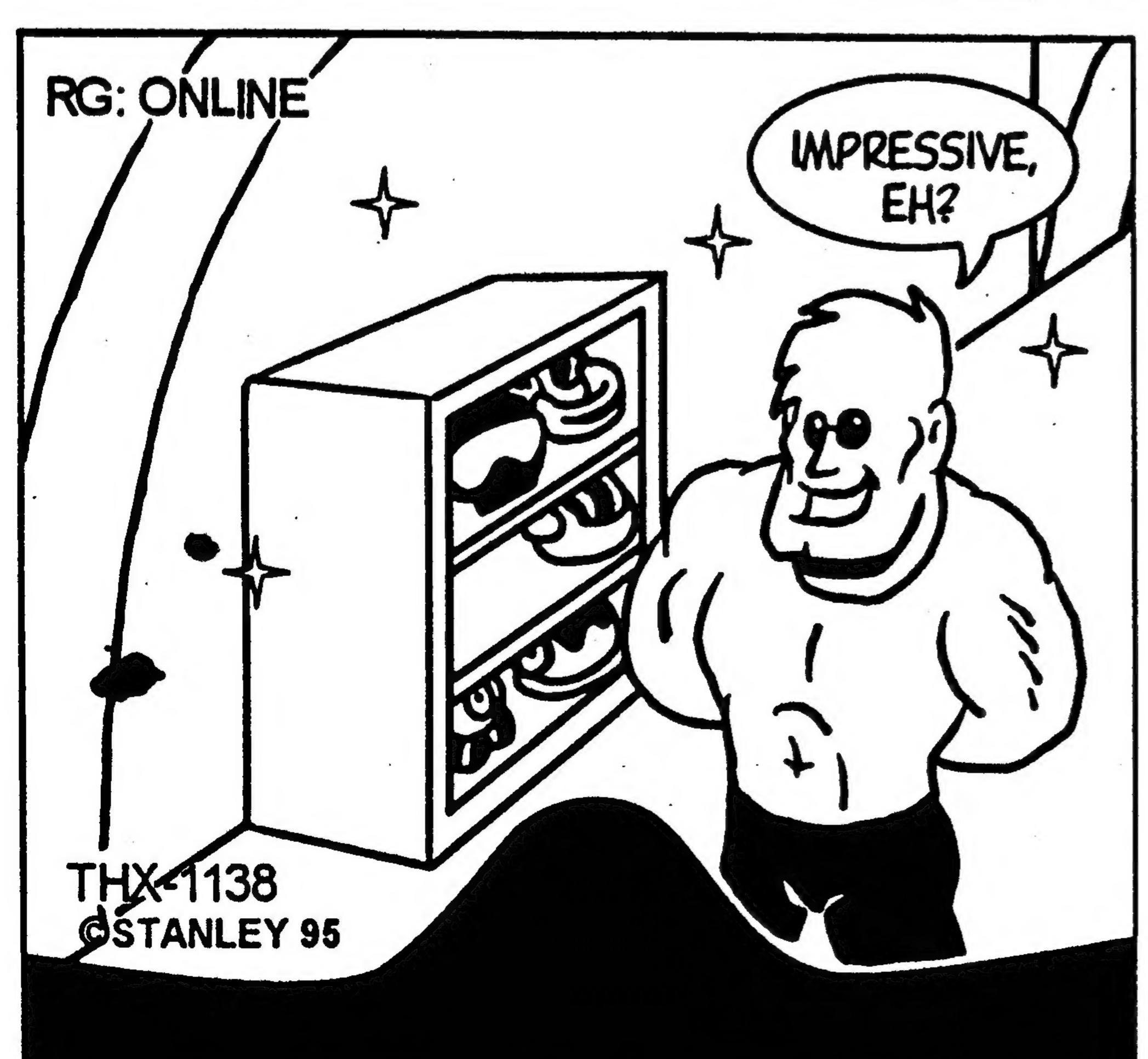
BY MARK STANLEY

THIS HELMET SEES WHAT YOU WOULD SEE, ALTERS IT, THEN PRESENTS YOU WITH THE IDEALIZED IMAGE.











FINIMARL CRACKERS



Send all mail to ZU, MU Press, 5014-D Roosevelt Way NE, Seattle, WA Single of the second of the se Or send e-mail to e.vick1@genie.com

Our recommendation for the month is for the furry fans connected to the Information Highway. Unique to the Internet is a daily newspaper strip that doesn't appear in any newspapers! It is -only- available through Compuserve: Kevin & Kell is a strip about a mixed marriage — a rabbit who marries a wolf and adopts her son. Kevin is a sysop on the Herbivore Board on a computer service, and Kell works as a predator for Herd Thinners, Inc.; their son, Rudy, is a cynical adolescent who is continually challenging his stepdad's status as the "alpha male". Kevin also has an adopted daughter from a previous marriage, Lindesfarne, a porcupine, who wonders why her step-mom is so withdrawn from her; and they have a new addition — little Coney, a baby bunny with a meat-eater's appetite.

The strip is very funny, and very furry, with a lot of animal and computer humor. Kevin & Kell by Bill Holbrook is available through Compuserve. If you're not linked to Compuserve, there is an FTP site available: ftp.gdma.com/ kk/ ...be sure you type it exactly! The site currently has all of the strips to date, as of this writing.

And now... we've actually got some mail! Check it out:

ZU people,

You guys are begging for letters... so here's my two cents. I like ZU, it's a decent comic; unfortunately, with the great job Antarctic is doing, it pales to Furrlough. If you guys keep up the hard work, hopefully you'll soon find yourself as good. The first thing I'd suggest is to make a title page clearly designed and easy to read. Your first page (the inside cover) is messy. The covers haven't stuck out and grabbed my attention yet. A more glossy colored cover may be more expensive but first impressions count.

On issue #6, I can't comment too much on Hader & the Colonel because I've never seen it before. It's interesting, but scratchy looking. How do those hunters not notice that the bird they are hunting is wearing a hat and jacket? (They are very much aware of it, as subsequent chapters will sinow. -CPAM)

The Robert & Katrina story was OK (not too much one could say). Richard Hernandez's pin-up was good. Riley's art I like, especially the shark, and the story was OK, but I didn't get into it too much. There was no one to like much, and it was slightly gross. My favorite part was Zonie. Zonie as a pup was especially cute.

I'd give you guys a B- for now; better than average, but room for improvement.

Rick Causey

.ad! Woulk you alimi-But how should it be im nate certain strips in favor of other the artists to draw in a style ower tian they currently are? Are there particular types of stories or press (or sub-genres) that we should be concentrating on ... r two constrains invaluable to us, make no mistake, but we need specifics.

The inside cover is something I fuss with a great deal, anticipating that very few people, if any, are even going to look at it. I'm still fine-tuning it, but if people are really finding it hard to read, I may redesign it altogether.

The covers don't grab you!? If outstanding work by Jay Shell, Tom Verre, Darko Macan, Donna Barr, and Adrian Kleinbergen aren't enough to draw your attention, then I don't know what is!!

I'm not sure what you mean by glossy-colored covers, unless you mean the UV-coated stock that many printers have taken to using in the past couple of years. Personally, I dislike them a great deal as it gives a false luster to the image and make the books very slippery when stocking them. And they don't really add anything to the quality of the book; the only reason they're being used at all is because the traditional cover stock of years past is becoming scarce and expensive.

The comparison with Antarctic, although inevitable, is a little unfair. Although we fish from the same pool, so to speak, our editorial agendas and intents are a little bit different. That's one of the main reasons why our books look so different from one another. (Please note that I do not say that either of us looks better than the other -- it's all the difference between apples and oranges.) Furrlough and the late Wild Life both have had features and strips that I would have loved to have run here if I could have. Wild Lifers and Along Comes A Candle, just to name a couple. On the other hand, they have run a number of strips that I would not have published here; not because they were bad, per se, but because I didn't feel they would be suitable here for one reason or other. I'm sure the same considerations hold true at Antarctic with regard to what we've run here. -CPAM

Hello,

Mesa, AZ

Just curious of one thing, as I picked up Zu #6 last week. I have missed #5, so maybe it's there... but it's said in 6's Animal Crackers that this was the "Zu debut" of Hader & the Colonel, picking "right up where the story left off" in Menagerie #2.

Menagerie #2 had the first chapter of Hader & the Colonel; Zu #6 had chapter 5. Did I miss something here?

(I was misinformed. The intervening chapters were independently published by Donna as a small fanzine, available directly from her. We may reprint those at some point in the future. -CPAM)

While I'm writing.. nice to see Riley back somewhere, and that he's learned to draw curved lines (grin) The story was appropriately named, i.e. stupid, but in an anthology, variety is the key, so I have no trouble in it being there. It flows better than his earlier work.

Robert & Katrina, well, I have most YARFs so this was nothing new... (grin)

Zonie: Nothing new there as I saw all those, and the coming strip as I'm a member of FNC, the APA where Zonie and lore and It's neat to see them more openly nough. The (grin)

to hear Darko Macan will be back soon. I've his cheermaterial; versitility is almost a necessic market; the same person can draw two fiferent series for two markets... Zu has a similar styles and viewpoints. Thank you.

Niall MacConaill ab438@freenet.carleton.ca

To be honest, I've not seen any of Darko's other art. I have seen his writing for Dark Horse on books like Tarzan and Grendel, so I have seen his range there. Versatility is very much alive in Europe, and at a premium here in the States. Decades ago, most artists could produce a range of works from horror to cartoon slapstick, from romance to super-hero; today, they seem to be primarily specialists, either unwilling or unable to cross over into other genres. Part of the problem, of course, has been the marketplace as well as the artist; if there's no demand for romance or funny animal comics, then the artists have no motivation for creating them.

-CPAM

So the funny animal baton has passed to the marvelously promising **ZU**. I hope you continue your emphasis on regularity and quality and never relinquish the dream. (Not an easy job to do for a living, I know, but -hey- we readers are paying you good money for it.)

It's a rare thing for me to write a comic book letters page. The urge now to put ink to paper comes from the unexpected joy of finding a true gem in your magazine. I'm referring of course to Darko Macan's <u>Sergei</u>. From the three chapters I've seen so far, it's struck me as without doubt the best new comic book story I've come across in years, It made me sit up and take notice. I really mean this: in terms of the power of the writing, it's way up there amongst only a handful of others, pro and non-pro. So as a counterpoint to Roz Gibson's comments in #5 (one herself whose writing I very much admire), I'd like to put in my two bob's worth, for what that amounts to.

"Above all else, the story." Macan certainly knows how to tell the pages, he sets up a scen takes it through to its well-rounded conclusion, he had action and introspection in equal measure. That he be say he expects to give us pat answers. Unlike Sakai's Usagi and Gen, Sergei is a screwed up mercenary in a screwed up world. People despise him for what he does for a living, and to a point he shares their sentiments. His bitterness is a shadow of the bitterness of this squalid, war-ravaged landscape of which (I hope) we are to learn more. What so far has been revealed is a world of wretched poverty where it's easy to imagine anyone killing the next

person just to survive, while at the same time compelled to band together in adversity just to hold on. Yet this is only the edge of the potential. Who knows what will lie over the next hill?

And to make sure this downbeat scenario doesn't get too depressing, I sense that Sergei has a good soul beneath all that scar tissue. "An Old Story" was one of the most powerful and moving things I've seen. When that young rabbit kept admiring the mercenary, I could only think of the blood and pain behind it all and the death which hides just out of sight for everyone in the land, for each in its own way. If Sergei hadn't been so burned out he would have been disgusted. When -appallingly- he cut off the boy's ear, bizarre as it may seem, we know it was with good intentions. Maybe to correct his life, maybe to save it. But all he caused was pain and hatred. And later he was hounded by his own conscience, before working through this to find his own resolution. You must admit, it's a remarkable writer who can bring about such a course of feelings into a comic.

The execution of the artwork is pretty much to my liking, although I'd like to see a mite more clarity in it, with a finer line and sparser panel. Sometimes the portrayal of movement in the fight sequences doesn't work so well for me. In that case, I can only refer the artist back to the examples of Sakai himself, who has never been bettered and from whom with study we can all learn.

Because, as you've said, Macan has clearly been inspired by Sakai. Sure. I admire his taste. But one could by no means rate <u>Sergei</u> as a <u>Usagi</u> rip-off. The concept and the art style are similar without a doubt, but how different is that from the vast number of American comics that are all inspired by, and similar to, one another? I guess we'll just have to wait to hear from Sakai himself as to whether he feels outraged or flattered. He certainly could have had far worse followers. In <u>Sergei</u>, Macan has done him proud.

I would personally like to urge Darko Macan to keep up the good work and give us more of this brilliant tale. And **MU** for **ZU** to keep printing it. I've developed too much of an appetite to give up now!

